



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

marble, highly polished. On this background a series of decorative paintings of a very high order of merit has been executed by Mrs. Arthur Murch, an English artist resident in Rome, whose works have latterly attracted considerable attention both there and in England. The decoration of the dado in question consists of a series of flowers and flowering shrubs in gold vases, surmounted by a sort of frieze of fruits hanging in garlands. Each group is divided by an upright ornament, for which the Bacchic thyrsus has been happily selected. The thyrsus is entwined with ivy, and surmounted by the classic pine-cone, gilded; and in each case the twining ivy-leaves are varied in design and composition, and studied from Nature. Studied, too, directly from nature is each of the fruits and flowers represented. There are carnations, sunflowers, convulvi, the flower of the pomegranate, oleanders, and many more flowers, represented with the most loving fidelity, and, at the same time, so composed as completely to preserve their decorative purpose: while among the fruit garlands are comprised oranges, figs, grapes, cherries, apples, medlars, blackberries, pomegranates, and others, some of which are as minutely and delicately studied as miniatures, and yet have very remarkable force and boldness in the ensemble."

#### "INTERIOR ARCHITECTS."

MR. HENRY J. COOPER writes to The Artist suggesting that, in these days, when the professions are overstocked, means should be devised for bridging over the gap between trade and profession. A large number of young men, he says, who now turn out indifferent architects, by flying a little less high, might find scope for their measure of ability, and ennoble some branch of industry, by qualifying, say, as "interior architects." He says of "interior architecture":

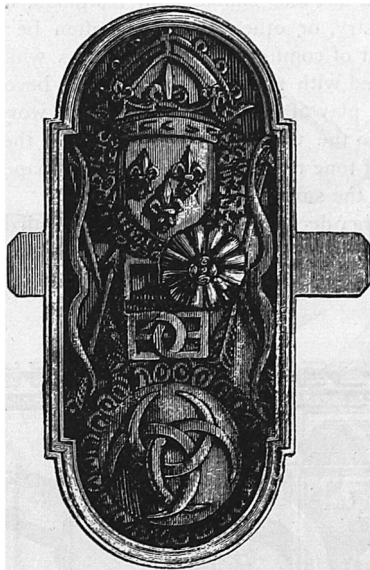
"By this term, I mean the study and application of right principles in the interior fittings (constructive and decorative) of a house, as distinct from the mere purveying of furniture, and the conventional work of the ordinary decorator. Such work is acknowledged as coming within the province of an architect, and the profession even assert that they alone are duly qualified to direct and supervise the furniture and decorations of a house wherever it is sought to achieve proportion and harmony throughout. But I venture to assert, not that architecture does not comprehend or go beyond the art of the decorator and furnisher, but that it has not the leisure to descend to such comparatively trivial work, except in cases of especial magnitude. I would urge a few of those who may be thinking of architecture as a profession, to consider the claims of this more subordinate branch, and to throw in their talent with a view of elevating an industry than which few have left more enduring marks along the course of the world's history. The memory of the greatest brewer may not outlive a generation or two, but the names of Chippendale, Sheraton, and Adams are more widely known to-day than in their lifetime. There are many trades which, by their nature, are closely allied to the arts, and indeed touch art at many points, and are capable of further artistic development; trades in which the purchaser expects, in addition to material goods, a large proportion of brain-value in the shape of judgment and advice, a cultivated taste, and the practical knowledge of an expert."

#### DRAWING-ROOM COLOR AND DECORATION.

THE drawing-rooms of a town house should be the rooms of all others in which good taste, both in decoration and furniture, should be everywhere apparent. The rooms wherein we practically live, talk, play, and receive our guests are essentially the ladies' rooms of the house, and should be decorated in a pleasant, cheerful manner, without stiffness or formality. The walls

should be pleasant objects to look upon, not cold and dreary blanks of mere one-tinted paper, varied perhaps with birds, or bunches of flowers in gold, scattered here and there in monotonous array. The furniture should essentially be comfortable, couches and chairs pleasant to lounge and really rest upon, not so-called artistic monstrosities, on which it is impossible to do one or the other. The rooms should, above all, look and be home-like in all their arrangement.

With these sensible principles in view, Mr. R. W.



BOLT FROM THE CHATEAU D'ANET.

Edis, in his "Decoration and Furniture of Town Houses" (Scribner & Welford), gives some practical suggestions for the treatment of the drawing-room. He says:

"In the drawing-room a dado is not, as a rule, desirable, but this will of course depend on the character and design of the furniture and proportion of the room. Cabinets, book-cases, and general furniture of unequal size and height are better framed against the general color of the walls than cut in two by a dividing dado, or

tires and palls upon the eye in a very short time. Under this frieze may be a broad gilt or painted moulding, with picture rods of light painted or gilt iron, as I have before suggested. Below, the walls should be covered with some good decorative paper, a paper which will look bright and cheerful with or without pictures; such a one is Messrs. Morris's 'pomegranate' pattern; but there are very many others of equally good design, and there need be no difficulty, therefore, in selecting such a covering at no greater cost than the French papers with which it has been thought necessary to cover our walls so long. The stamped French papers, although quiet in tone, are generally cold and lifeless in coloring and design. Avoid stiff and staring patterns, raised patterns, and all patterns where lilies, primroses, and other flowers are frozen into conventional forms, and have an unnatural and lifeless look.

"As regards the color of the wood-work in a drawing-room, this must depend much upon the paper or general tone of wall-coloring selected. Such a paper as that I have named, having in itself such a power of color, looks well framed in with black; if black is used, it should be finished in what is technically called half, or bastard flat; for, as a rule, any varnish or glaze would make the black too pronounced; if gold is used, it should be in masses, and not in thin lines; the panels, therefore, should be entirely gilt, and can hereafter be decorated with flowers, painted slightly in their natural colors on the gold ground."

Describing his own drawing-room, Mr. Edis says: "The general tone of the wood-work is black, painted in what is technically called bastard flat, the panels of the doors and shutters being covered with gold leaf as a ground for painted decoration of flowers or birds. The general wall surface is covered with Morris's pomegranate pattern paper of bluish-gray ground, with exceedingly good decorative effect in color of fruit and flowers. This paper has been on the walls for over ten years, and is as good to-day as it was when first put on. The wall space is divided about 3 feet 6 inches below the cornice, with a plain flat gilt moulding, under which is a simple half-inch gas pipe, also gilt, as a picture rod. Above this the wall space or frieze has been lined all round with canvas pasted on to the plaster, and on this has been painted a decorative frieze, consisting of figures, birds, and foliage representing no particular subjects, but all harmonizing well with the general tone of the walls, and brightening up the whole room with good drawing and pleasant naturalistic coloring, all treated decoratively in bands of color, with figures, birds, and foliage breaking up the general lines. The cabinet in this room is mahogany ebonized, free from mouldings and carving, and designed especially for china and books, with drawers for photographs and prints, the panels filled in with painted heads, representing the four seasons. The floor surface is painted dark brown, and the centre space covered with an Indian carpet, the ceiling being slightly toned in color.

"For a drawing-room in a large house, where, to a certain extent, it is required only for great entertainments—the ladies' sitting-room and general friendly reception-room being provided for in some smaller room in the house—a rich and effective treatment of the wall would be with a low panelled dado of black, with a delicate inlaying of ivory-toned ornament, the doors and general wood-work being painted to match, the general wall surface painted bright warm-colored

golden yellow, and powdered all over with a flower pattern or diaper of a darker tone of golden brown, the frieze being colored in a delicate vellum or ivory tone, with arabesque or figure decoration in black, the cornice treated with delicate shades of brown and green, and the ceiling slightly tinted to match the frieze.

"I saw lately a drawing-room of a newly built so-called Queen Anne house, in which the whole of the lower portion of the walls was covered with a good golden yellow pattern paper, the wood-work painted a



SIXTEENTH CENTURY TAPESTRY IN THE CHATEAU D'ANET.

chair rail. I would retain a broad frieze under the cornice at the top of the room, and decorate it, if possible, with good figure decoration, either in oil or distemper. Anyway, try to have some pleasant lines of color in the upper frieze, with distemper and stencil ornament, of good form, or, if you have nothing better, get some of the exquisite Japanese drawings of birds and flowers, and frame them in panels, but, above all, avoid stiff conventional decoration, which, however well done, is always lifeless and unsatisfactory, and

vellum or cream-colored white and varnished, and the frieze formed in decorative plaster-work in very slight relief, like Adam's work; the ceiling formed after similar designs, and all slightly tinted like Wedgwood ware. The general appearance was bright and cheerful, and the low tone of color throughout formed an excellent contrast to the Persian rugs, marquetry furniture, blue and white china, and other decorative objects in the room; there was a bright home-like look, pleasant to see, and yet it was eminently an artistic room, in which money had in no way been lavishly or carelessly expended."

We give a few other examples from Mr. Edis's book, for the general treatment of the coloring and decoration of drawing-rooms, which suggest themselves as generally good in treatment:

1. Drawing-room, about 28 ft. by 18 ft., and 14 ft. high.—Adam's ceiling, in low relief, tinted in "Wedgwood" coloring; the cornice relieved in somewhat stronger tones; the walls hung with "brocade" paper of pale Indian blue, divided by pilasters of "Adam's" arabesques, painted in quiet tones of brown, warm greens, and russets, with carved medallions in each. Dado and wood-work of quiet cream tint, with line ornaments in drab and gold.

2. Drawing-room, 30 ft. by 18 ft., and 13 ft. 6 in. high.—The plain ceiling was divided into three, and ornamented with plaster enrichment in low relief, very lightly tinted, and slightly relieved by gilding, cornice picked out to harmonize with the walls. The walls hung with crimson ground "brocade" paper, with a pattern in very dull white and gold; the dado and wood-work black and gold, with margins of rich maroon, next the gilt mouldings of the panels.

3. A boudoir, 16 ft. square, and nearly as high.—Plain ceiling, decorated in arabesques of quiet colors. Walls divided by an architrave moulding, or picture rail, so as to reduce their extreme height; the upper 3 ft. 6 in. painted with ornament on light ground; the lower portion hung with silk damask of quiet tone of pale blue; dado and wood-work light, with gold lines and fine stencil decoration; curtains light, with a little blue introduced.

4. Small drawing-room or boudoir, 12 ft. high.—Flat ceiling, panelled out with a painting about 8 ft. by 4 ft. in centre, with low relief ornament outside this. The whole room panelled 9 ft. high, with pale wainscot oak; the space above this hung with embossed leather paper, with pattern in gold, and colors of a light dull green tone. Curtains, silk and wool tapestry. Floor, oak, rather darker than walls, with oriental carpets. Furniture, dark mahogany; the coverings varied to some extent. A few water-colors hung on the oak panelling; chimney-piece carried up in light oak, with arrangement for bronzes, statuettes in side niches, and spaces for china.

5. Boudoir.—Ceiling divided with set panels by ribs of cedar color. Centre octagon, with radiating foliage on gold ground; eight circular panels containing paintings of children, alternately two and one, representing the months; the other panels delicately bordered with stencilling. Cornice, cedar color and gold. Walls hung with a mixed silk material of small pattern; mixed gold and greenish blue. Dado of cedar about 4 ft. 6 in. high, with narrow shelf for small china, etc. Stone-work of window and recesses decorated with bramble foliage in russet green on the stone ground. Floor, oak parquet, with Indian carpet. Chimney-piece carried up and coved into ceiling; dark walnut and gold, with some embroidery on velvet panels. Cabinets to match.

"In the treatment of the drawing-rooms," Mr. Edis says, "much must naturally depend upon the light and

aspect, the special uses to which the rooms are intended to be put, and any special objects which may be intended to become features in their ultimate finish. The same tones of color which might be selected as a ground for old pictures would rarely be equally favorable for water-color drawings. In some rooms the repose of quiet tones is demanded, in others light and cheerful coloring is desirable; and whereas, in ordinary town houses, any decoration which favors the lodgment of dust is to be avoided, this condition need not be so strictly enforced in the country; hence, in the country, away from dirt and smoke, wall hangings, whether of silk, tapestry, or other stuff, may often be used, and give an air of comfort and completeness which cannot be obtained with mere paper-hangings, beyond which there is a play of light and color in a woven fabric, hanging to the wall, very different from the absolute flatness of tone resulting from paint, or paper-hanging pasted to the surface.

"Another decorative treatment of a small drawing or music-room would be by panelling the lower portion of the walls with a deal dado, delicately painted in yellow-

sign, which give at once to the educated eye a feeling of discomfort and unrest, and tend materially to destroy the harmony of the room.

"The good taste and agreeable effect of the room will depend much upon the skill with which the wall surface is divided, and the contrast and arrangement of its coloring and general belongings. The most harmonious proportions may easily be destroyed by an arrangement of wall paintings, while, on the other hand, the narrowest and most inconvenient spaces may often be rendered, not only pleasing, but of comfortable and domestic aspect. It is in Pompeii that we learn more especially to appreciate the magic effect of color in the adornment of walls, which makes the rooms, almost without exception small, appear much larger and more elegant than they really are. In this character of decoration, the ornamentation becomes substantial by the opposition of colors. The contrast, in which white is placed to the darker tints, has likewise a magical effect, causing the surface of the wall to appear, as it were, broken through. The blue, in opposition to dark red, produces the illusion of aerial perspective, throwing back the actual plane of the wall, and making it appear to retire in the distance. All kinds of tricky, glaring conceits and eccentricities in coloring are equally wrong in house decoration as in a lady's dress. There should be, throughout, grace and beauty of design and color, and quietness and repose of ornamentation."

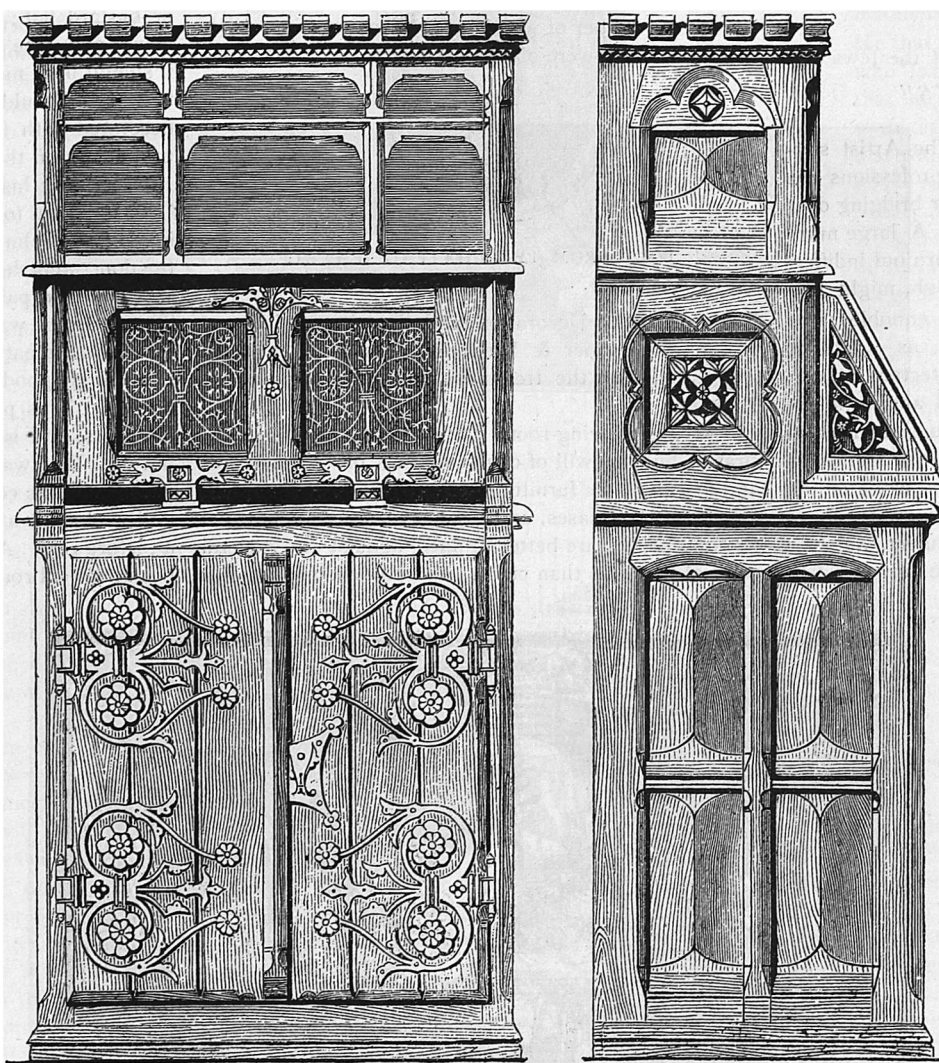
#### BACKGROUND FOR STATUARY AND PICTURES.

CONSIDERABLE discussion has occurred in late years as to the proper background for statues—whether it should be a quiet neutral tone of gray, or a more decided color, such as maroon red. The decided color is strongly championed. John C. Grace, a London architect, says: "There may be special circumstances making the light neutral tone desirable for one or two statues; but taken as a rule for a gallery, or for even a single statue, I prefer the deep color. This must be modified, of course, according to the condition of the marble: if the statues are old and stained, the coloring must be lowered in tone accordingly."

The hue for walls where prints or photographs are to be hung should be a rich yellow-brown, or a leather color. This gives lustre to the black of the print or the tone of the photograph.

"Occasionally," says Mr. Grace, "there may be some special ob-

ject in a room requiring a corresponding modulation of the coloring, such as an allegorical painting in a ceiling much darkened and obscured by age. I will give an example. In an old castellated house there was a room in which was to be arranged a series of family portraits. As the room faced the south, it was desired that the walls might not be red; so it was decided to have a bold damask pattern, green flock upon a brown leather and gold ground. The ceiling was divided by projecting beams into fifteen compartments, in each of which was a large oval painting of a cardinal virtue, in chiaroscuro on a dark olive ground; these ovals were surrounded by low relief framing, and outside that by very light foliage ornament. We made the framing deep vellum color, relieved with gilding, and in the margin put a tone of maroon red, the light ornament vellum, and the ground of the surrounding panel was painted blue, sufficiently modulated. The beams which were enriched we painted a brown color, and the ornaments on them were picked out vellum color, and relieved with maroon red and gilding. The curtains of the room were dull red, and the carpet a Turkey pattern in subdued colors."



OAK SECRETARY. FRONT AND SIDE VIEWS.

ish pink or blue, and covering the general wall surface with a golden-toned paper, arranged in panels to suit the proportion of the room, with painted and stencil arabesque patterns on the dividing spaces; the frieze treated with good figure or ornamental enrichment of canvas-plaster or papier maché in low relief, painted white, with a groundwork of reddish gold or Bartolozzi engraving tint. The floor might have a border of light ebony and maple or boxwood parquet, with a low-toned Persian carpet in the centre, with easy lounges or divans all round the room for rest and comfort, the centre space being left clear of furniture, so as to allow of ample room for guests passing through to other rooms, or to congregate; while listening to song or music. Or the general tone of the wall surface may be of a bright bluish drab-colored pattern paper, with a frieze of small yellowish diaper pattern, the wood-work throughout being painted in brighter tones of blue, with mouldings and stencil decoration on white, like Wedgwood china.

"In any treatment that may be adopted, let it be, above all, remembered that the walls, while bright and glowing in color, should have no staring patterns or de-